A RECITAL

by

EDITH CATHERINE ADAMSON

B.S., Tabor College, 1975

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

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EDIE ADAMSON, Piano
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A Master's recital presented in partial
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Master of Music

y 10, 1987 All Faiths Chapel Aud.

3:00 p.m.

PROGRAM

Nocturne op. 9, no. 2, in E flat major. . . . . Frederic Chopin
(1810-1849)

Sonata No. 2, op.22, in G minor . . . . Robert Schumann
(1810-1856)
Presto
Andantino
Scherzo
Rondo

32 Variations in C minor. . . . . .Ludwig van Beethoven
(1770-1827)

Danzas Argentinas . . . . Alberto Ginastera
(1916-1983)
I. Danza del viejo boyero
II. Danza de la moza donosa
III. Danza del gaucho matrero

CHAPTER ONE: CHOPIN'S NOCTURNE OPUS 9, NO. 2, IN E FLAT MAJOR

In the latter part of the 18th century the pianoforte was to undergo special development as an expressive instrument. Christofori's new action, invented in the first years of the century and perfected by 1720, made possible tonal gradations from soft to loud which had not been possessed by the harpsicord. The sustaining pedal, added in 1777, allowed the holding of harmonies and the playing of melodies over sustained harmonies, thus bringing within the scope of the instrument a whole new range of sonorities and subtleties of expression. This increased capacity was reflected in the works of the later classical composers, Beethoven in particular, while music awaited the first poet of the instrument who would develop its melodic and decorative resources with an ear tuned to its finest nuances. The composer who comes most readily to mind as a poetic writer for the piano is Frederic Chopin. But there was an earlier composer who did this in very similar terms. This was John Field, all of whose works, like those of Chopin, involved the piano. Considered the greatest pianist of his time, he was during his lifetime and for a considerable period afterwards a composer of equal

renown.[1]

John Field (1782-1837), an Irishman who spent the greater part of his musical career on the continent, was the first composer of the nocturne, or "night piece." The title he chose for these romantic movements was not new in the history of music. It had been used in the eighteenth-century as an alternative name for an instrumental serenade or divertimento in several movements. The novelty of Field's nocturnes consisted in their being essentially piano music: single pieces with flowing melodies and graceful arpeggio accompaniments whose effectiveness in performance depended to a great extent upon the use of the sustaining pedal. Field's Nocturnes were the prototype of a new kind of piano piece which was subsequently cultivated by many nineteenth-century composers.[2]

Liszt, in his preface to his edition of Field's Nocturnes has said: "Formerly it was necessary that all planoforte compositions should be Sonatas, Rondos, etc. Field was the first to introduce a species which belonged to none of the established classes, in which feeling and melody reigned alone, liberated from fetters and encumbrances of a coercive form. He opened the way for all those productions,

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[1]David Branson, John Field and Chopin (New York: St. Martin's Press, Inc., 1972), p. 1.

[2]Kathleen Dale, Nineteenth Century Piano Music (London: Oxford University Press, 1954), pp. 143-45.

which have appeared since, under the titles of Songs without Words, Impromptus, Ballads, etc., and to him we may trace the origin of those pieces designed to paint individual and deep-seated emotions." In other words, John Field initiated the Romantic Movement in pianoforte music--his compositions were the direct predecessors of the smaller lyrical pieces of Mendelssohn, Chopin and Schumann.[3]

Chopin's best night-pieces can be described fairly as what a genius did with the sort of materials that Field invented and used. Chopin took the essentials of the nocturne nature and intensified them a thousandfold.[4]

He took the title and the general character from Field, but his own nocturnes reveal a depth of expression and exquisite sensitivity that leave Field's far behind. Nevertheless, some features of Field's piano style foreshadow Chopin's. They include the wide-ranging figures of accompaniment in the left hand, the single-line ornamental passages in the right hand, the use of the very highest register of the piano and the immediate repetition of a phrase with the melody embellished almost beyond recognition. In general, a comparision of the two sets of nocturnes shows that while Field's are for the most part distinguished by great continuity, they are inclined to be

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[3]Herbert Westerby, The History of Pianoforte Music (New York: De Capo Press, 1971), p. 96.

[4]Herbert Weinstock, Chopin: The Man and His Music (New York: Alfred A. Knopf, 1949), p. 188.

monotonous and to lack effective contrast. Even if the type of figuration varies and the key is changed during the course of a piece, the expressive mood remains fundamentally the same. The majority of Chopin's however, are strongly diversified by changes in either the figuration, key, mode, time-signature or tempo throughout a single movement.[5]

There is infinite variety in Chopin's Nocturnes: some are reveries; others are dramatic; they are introspective; they are sensuous. Although Chopin's gift of melody is nowhere more lavishly exhibited than in his nocturnes, it is not only in melody that they excel, but in exquisite grace and beauty of detail, in subtleties of harmony and modulation. They represent absolute miracles of artistic creation.[6]

One feels that in the nocturnes Chopin was less concerned with pianistic considerations, and more with his most intimate thoughts and feelings. It is clear that they derive from his very personal style of playing, contemporary accounts of which invariably stress the extreme delicacy and the beauty of sound he could achieve in cantabile passages. Though by all accounts he was capable of astonishing virtuosity, it was always the poetic quality of his playing that made the deepest impression. It was thought too intimate for large concert halls, and better suited to a

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[5]Dale, Nineteenth Century Piano Music, pp. 145-46.

[6]Ashton G. C. Jonson, A Handbook to Chopin's Works (New York: Doubleday, Page & Co., 1905), pp. 22-23.

more restricted audience. The nocturnes therefore correspond to a very individual feeling for the piano.

The nocturnes span nearly the entire breadth of Chopin's creative life, from 1827, when Chopin was seventeen, until 1846, three years before his death. The earliest of the nocturnes is the posthumous one in E minor written in 1827. There are nineteen nocturnes in the standard editions of Chopin's work. Apart from these, there are two, in C minor and C sharp minor, which are not always included. The C minor nocturne was not discovered until recent times and was published in 1938. The C sharp minor nocturne was found after Chopin's death, and first published in 1875.[7] The year of composition of the other nocturnes agrees closely with the year of publication.[8]

The three nocturnes of Opus 9 were composed in 1830-31 when Chopin was twenty or twenty-one. They were first published in 1832, and were dedicated to Mme Camille Pleyel, an able pianist and the wife of piano-manufacturer, pianist, and composer Camille Pleyel.[9]

The nocturne in E flat major, Op. 9, No. 2 is probably the best known and most celebrated, not only of the

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[7]Alan Walker, Frederic Chopin: Profiles of the Man and the Musician, (New York: Taplinger Publishing Co., 1967), pp. 170--72.

[8]Jonson, A Handbook to Chopin's Works, p. 23.

[9]Weinstock, Chopin: The Man and His Music, p. 188.

nocturnes, but of all Chopin's works.[10] It was always in demand during Chopin's lifetime, whenever he or another pianist performed his music. It has lost little of its charm today.

The shortest of the nocturnes, the piece is thirty-four bars long.[11] The first four bars introduce the theme which leads to the first variation in a decorated form (bars 5-8), followed by a ritornello (bars 9-12) and a transition leading to the second variation (bars 13-16), then a ritornello (bars 17-20), and the third variation (bars 21-24), and finally (bars 25-34) a ritornello and cadenza.[12] The form can be summarized as A1 A2 B1 A3 B2 A4 coda.[13] It approximates more closely than any other to the form of Field's nocturnes.[14] A preference for decoration rather than development and a simple formal scheme are typical of Field's mature style.[15]

Only in Chopin's earliest nocturnes is his indebtedness to Field as noticeable as it is in the Nocturne in E flat Major, Op. 9, No. 2, which bears a distinct resemblance to

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[10]Jonson, Handbook to Chopin's Works, p. 27.

[11]Weinstock, Chopin: The Man and His Music, p. 189.

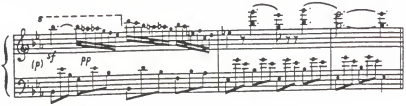
[12]Jean-Jacques Eigeldinger, Chopin: Pianist and Teacher (London: Cambridge University Press, 1986), p. 77.

[13]Walker, Frederic Chopin: Profiles of the Man and the Musician, p. 173.

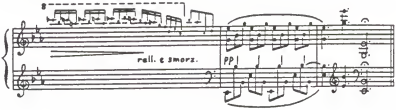
[14]Jonson, A Handbook to Chopin's Works, p. 27.

[15]Piggott, The Life and Music of John Field, p. 116.

Field's nocturne No. 1. Both pieces are in the same key and time (12/8) and both have the same kind of long-drawn melody over a flowing eighth note accompaniment.[16] Field's Nocturne No. 1 ends with:

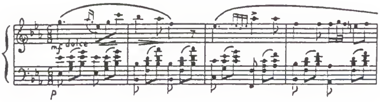
Example 1. Field Nocturne No. 1 in E flat

and Chopin's Op. 9, No.2 with:

Example 2. Chopin Nocturne Op. 9, No. 2



where not only the descending passage but the chiming close in each, and the pairing of the two, are remarkably alike.

Another striking example of Chopin drawing upon Field is provided by the latter's No. 9:

Example 3. Field Nocturne No. 9 in E flat
(measures 1-4)

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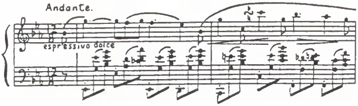
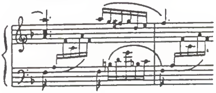
[16]Dale, Nineteenth Century Piano Music, p. 145.

with its close reflection in Chopin's Op. 9, No. 2:

Example 4. Chopin Nocturne Op. 9, No. 2 (measures 1 & 2)

Both are in the same key and appear woven from the same fabric. Field's patterns often come out under Chopin's fingers in the same keys. Chopin will also start a Field-derived melody on the same note in the same key (as here, apart from the upbeat), and the chord sequence will at times follow the same track or the same main outline. It may be noted, too, that Chopin has the turn in exactly the same place as Field. This bass was absorbed by Chopin who was still using it in his later works.

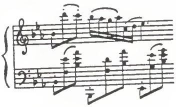
Another joint fingerprint shared by a Field and a Chopin nocturne is seen in Field's sixth nocturne and Chopin's Op. 9, No. 2. The following phrase from Field's Nocturne No. 6:

Example 5. Field Nocturne No. 6 in F (measure 9)



which is the embellished restatement of the opening thematic element finds a reflection in the fourth bar of Chopin's

second nocturne, as:[17]

Example 6. Chopin Nocturne Op. 9, No. 2 (measure 4)

Chopin's debt to Field, though not universally acknowledged, becomes evident from a comparison of their nocturnes. Chopin did not meet Field until 1833, but there is good evidence that he played Field's works in Paris and used them in his teaching. He may even have been acquainted with them as a youth in Warsaw, where there were performances of Field's piano pieces in 1818. Chopin brought to his twenty-one nocturnes the sureness of form that Field lacked and in them he further extended the expressive powers of the piano.[18] Chopin was undeniably the greater composer, in the strength and completeness of his work. But it was on Field's foundation that Chopin built: not only the essence which he distilled of poetic feeling and sound, but the actual patterns and devices which he invented and which Chopin used even in his latest works. It is not true to call Chopin "the most truly original of all composers." He was to a far greater degree than is

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[17]Branson, John Field and Chopin, pp. 32-41.

[18]Maurice J. E. Brown, "Nocturne" in The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie in twenty volumes, (New York: Macmillan Publishers Limited, 1980), Vol. 13, p. 258.

generally though possible a harvester and developer. However, this does not reduce his stature as a composer. The piano music of Chopin was the finest flowering of the Romantic period.

CHAPTER TWO: SCHUMANN'S SONATA NO. 2, OP. 22, IN G MINOR

Robert Schumann started his musical career as a pianist, and though it was not long before he decided to become a composer rather than a performer, his youthful experience at the keyboard left traces upon his creative output throughout his life. From his youth up, he played the instrument so easily that when he turned to composition, he inevitably expressed his musical ideas most spontaneously via the piano, and found it difficult to compose in any other medium.

Most of the music he played in his student days exercised a strong and lasting influence upon his style as a composer. His boyhood and early youth coincided with a period during which the music of the classical era was temporarily superseded by that of a less permanent type. Schumann played and rejoiced in Bach, Beethoven, and Schubert, but he also took pleasure for a time in less worthy productions of such composers as Pleyel, Moscheles, Hummel, Ries, Marschner, and Herz. He acquired the kind of facile technique which enabled him to perform brilliantly in public.

It is generally maintained that Schumann's musical education was of a desultory character, so that his production in years to follow suffered from his lack of

serious training. It is also well known that he was impatient of restraint. However, the contents of his sketch-books and the few manuscript pages covering the same period show that he did at least make a very determined effort to form a personal style, and plans to widen his experience as a writer of piano music.

Schumann's tentative haphazard method of composition is evident in his works in sonata-form. No work in this section of his production escaped some kind of alteration between the time of its conception and completion, whether in material, arrangement, title, dedication, or merely in opus-number.[1]

The piano sonata as we know it today is generally considered to date from the time of Carl Philipp Emanuel Bach (1714-88). He was by no means the first composer of keyboard sonatas, but he systemized the work of his predecessors and determined the constitution of the sonata for many years to come.[2] The title "Sonata" with its meaning "to sound" rather than "to sing" as in "Cantata," early became applied to

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[1]Gerald Abraham, Schumann (London: Oxford University Press, 1952), pp. 12-15, 42.

[2]Kathleen Dale, Nineteen-Century Piano Music (London: Oxford University Press, 1954), p. 59.

the old Suites of dance forms. In 1762, Marpurg stated, "Sonatas are pieces in three or four movements, marked merely Adagio, Allegro, Presto, etc." A collection of movements, however, does not necessarily form a modern Sonata. For this it is generally expected that the first movement be in Sonata form,[3] a form that C.P.E. Bach was largely responsible for establishing on a firm basis. Other types of movements that he often included in his sonatas were the rondo and the tempo di minuetto. His own most typical variety of sonata is in three movements.[4] Thus the position earned by Carl Philipp Emanuel Bach is that of having enlarged and settled the form of the Sonata. In this way he stands intermediate between his father, Johann Sebastian Bach, who, in his preludes, experimented in what we now call modern sonata form, and Hayden and Beethoven who gradually perfected sonata-form.[5]

During the decade following Beethoven's last sonata, a steady and rapid decline set in. Music either perfunctorily imitated the older style, or degenerated into vapid "decomposition", to use

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[3]Herbert Westerby, The History of Pianoforte Music (New York: Da Capo Press, 1971), p. 59.

[4]Dale, Nineteenth-Century Piano Music, p. 12.

[5]Westerby, The History of Pianoforte Music, p. 63.

Schumann's own withering description, like the exhibition pieces in vogue in the flourishing Paris virtusoso school. A sudden explosion of miniature forms resulted. For a time the sonata suffered a serious setback. Virtually everything performed and published was meant to satisfy the increasing demand for popular pot-pourris, flamboyant technical studies, and engaging trifles to beguile an undiscerning public.

Sonatas by the lesser talents, such as Spohr, Moscheles, and Ries are today regulated to museum archives. The esoteric group of early romantics, Schunke, Count von Pocci and Berger, are practically unknown. And the keyboard wizards Thalberg, Kalkbrenner, and Hiller concentrated on a new genre of virtuoso piano music which did not even survive its own time, let alone survive into ours.

But what of Schumann? His sonatas live on, surviving every change of fashion. To understand why, let us consider Schumann himself. Attacking the attempts at sonata composition by composers of both the older and younger generations of his time, Schumann complains bitterly that this noble form was too often treated as a "refuge to gain the intellectual praise of connoisseurs, donning its cloak too often to disguise meretricious exercises in form, and devoid of any irresistable inward impulse." Schumann saw himself as the guardian of tradition. The classical ideas of

Beethoven and Schubert, which he held so dear, seemed in danger of being lost.[6]

Schumann believed that the sonata was "the most 'exalted' category of piano music," and "short pieces" were only a "kind of preparatory study for the more important business of writing sonatas, concertos, and symphonies."[7] This view of the piano sonata Schumann maintained long after he himself had abandoned the genre and had expressed little hope for its future. As late as 1855, he wrote:

> If a composer puts himself to the test with one of the greatest and most important art forms, which the sonata is, the highest demands will be made of him, because not only are an honorable endeavor and an artistic conviction required, but after such great examples as those of the classic masters there must be, besides strong talents, a perfect mastery of form, and, generally speaking, the technical wherewithal--in short, a superior grade of artistic maturity.[8]

Schumann "put himself to the test" with the piano sonata in the 1830's, the decade in which all of his large-scale sonatas or quasi sonatas for piano were composed. He expected other composers to do likewise

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[6]Alan Walker, Robert Schumann: The Man and His Music (London: Barrie and Jenkins 2TD, 1972), pp. 41-42.

[7]Leon B. Plantinga, Schumann as Critic (New Haven: Yale University Press, 1976), pp. 180-181.

[8]James Ronald Rathbun," A Textual History and Analysis of Schumann's Sonatas Op. 11, Op. 14, and Op. 22: An Essay Together With A Comprehensive Project in Piano Performance" (D.M.A. dissertation University of Iowa, 1976), p. 1.

and when they did not he was concerned. In 1839, he found wanting most of the piano sonatas composed during the preceding decade.[9] He stated: ". . . on the whole it looks as if this form has run its course."[10] And he continued:

> This is as it should be, for we cannot repeat the same forms for centuries, and ought rather to think about creating something new.[11]

In so writing about the sonatas in the 1830's Schumann not only predicted the secondary role of the solo sonata in later nineteenth century piano music but also forecast his own forsaking of it. After the 1830's Schumann employed the piano in large-scale sonata or sonata like sequences only in chamber works and the concerto.[12]

Schumann initiated at least fourteen solo piano works which he at one time or another called sonatas. Of this number, six were completed and are the sonatas Op. 11, 14, 22, 118a, 118b, 118c; two were completed and given other names: The Fantasy Op. 17 and Faschingsschwank Ans Wien Op. 26; the rest were

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[9]Plantinga, Schumann as Critic, pp. 149, 181.

[10]Walker, Robert Schumann: The Man And His Music, p. 42.

[11]Rathbun, op. cit, p. 3.

[12]Konrad Wolff, Robert Schumann, on Music and Musicians, ed. Konrad Wolff, trans. Paul Rosenfeld (New York: Pantheon Books, 1946) reprinted, New York., W.W. Norton, 1969, p. 65.

left unfinished. Schumann worked concurrently on many of these sonatas.[13]

Schumann wrote his three principal sonatas by installments between 1833 and 1838. The composition of each of these works, the F sharp minor, the F minor, and the G minor occupied him for a year or so and caused him more changes of mind than did any of his shorter works. Before he had embarked upon any of the large-scale works, he had already tried to write a sonata in A flat as early as 1830, and one in B minor in 1831. Of the A flat only two movements were written; both remain unpublished. Of the B minor only the first movement survived to emerge as Allegro, Op 8.

The F sharp minor Sonata, begun in 1833, was first published in 1836 under the authorship of 'Florestan and Eusebius', and a second edition, entitled Premiere Grande Sonate, was issued in 1840 under Schumann's own name. For the first movement Schumann revised an Allegro Fandango which he had composed in 1832. The second movement he transcribed from one of his early songs composed in 1828. The composition of the remaining two movements also caused Schumann trouble. Sketches reveal that a number of alterations occurred in the planning.

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[13]Rathbun, op. cit, p. 4.

The F minor and G minor sonatas overlapped each other to some extent with regard to dates of composition. The F minor bears an earlier opus-number than the G minor because the first edition was in print in 1836, sometime before the G minor was completed. The construction of the F minor sonata also comprised several alterations.

The material of the G minor Sonata occupied Schumann's thoughts throughout a whole decade (1828-38). The first and third movements were composed in June 1833. The second, andantino, which had been written as an independent piece in June 1830, was an enhanced transcription of his song "Im Herbste" composed in 1828. The finale was appended in 1838, when it replaced one written in 1835 with which Schumann was dissatisfied. To complete the documentation of this long, drawn-out process of creation, it may be added that the tempestous principal subject of the opening presto had originally been planned as an andante.[14]

It is plain that Schumann did not conceive his sonatas as organic wholes. A study of the principal movements also reveals that although he was never at a loss for musical ideas, he found great difficulty in

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[14]Kathleen Dale, "The Piano Music", in Schumann, edited by Gerald Abraham (London: Oxford University Press, 1952), p. 42-44.

arranging them in logical sequence and submitting them to development for which they were fundamentally unsuited. His musical ideas were of a kind that did not lend themselves so well to development as they did to statement in alternating paragraphs or to repetition in fresh guises. Few of his sonata form movements display either a sufficiently definite contrast between first and second subject-groups as wholes, or a satisfactory balance between exposition, development and recapitulation; attributes which are among the prerequisites of sonata form. Schumann's subjects often consist of a series of self-contained paragraphs which are restated intact or in installments in unorthodox keys at points during the movement where their occurrence obscures the scheme of tonality and destroys the formal proportions. Sometimes the development-section is repeated in the recapitulation; sometimes he omitted it altogether and lengthened the movement with a coda or replaced it by a self-contained interlude to counteract the overstatement of thematic material in the exposition and recapitulation. The development-sections themselves contain repetitions rather than fresh workings of the various thematic units.

From Schumann's desultory and laborious manner of writing sonatas it would appear that he was resolved to find his own way to the solution of the problems of

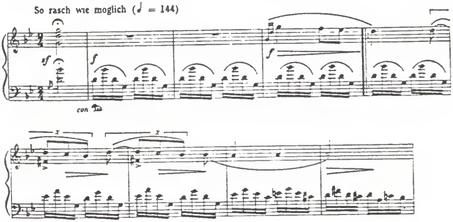
creating large-scale works in established forms. If Schumann found it difficult to come to terms with the sonata as it was cultivated by his predecessors, he showed great enterprise in instilling each of his own works of this kind with new life. He never planned two of them alike, nor did he even write two movements quite similar in construction or in style. His choice of key-relationship between the movements of a complete work, or of the order of their appearance within it, differs in every case. Of the five slow movements, the two based on songs are treated in diverse manner in spite of the similarity in the style of their material. Each of the scherzi has an individual design.

When Schumann followed the traditions of sonata-form most closely, the movements he produced were far less convincing than when he threw convention to the winds and tumbled out the wealth of his ideas in picturesque disarray. Though his long-range architectonic planning was deficient, his artistic power of filling large spaces with enchanting musical images was highly developed. The best of the Schumann sonata-movements are endowed with lyrical and pianistic interest strong enough to outweigh their disadvantages in other respects. The shortcomings in technical procedure are offset by the expressive and vivid character of the musical material itself. Schumann's long opening and closing movements are like great

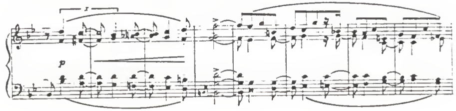
tapestries filled with incidents depicted in glowing colours. They are a delight to play and to listen to as sheer music, and have held the affections of pianists continuously for over a hundred years.15

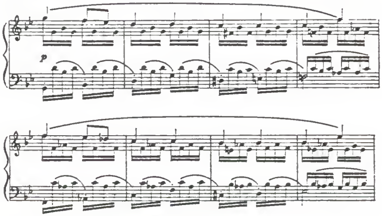
The G minor sonata is little more than half as long as either of the others. Its form is more obvious and presents a sharper profile. However, despite its concentrated simplicity, the sonata in G minor occupied the longest period of creation.

The sonata begins with a brief, introductory flourish, and then plunges into its impassioned first subject. (see Example 1).

Example 1. Presto (measures 1-9)

15Dale, "The Piano Music", pp. 46-47.

A more lyrical, syncopated second subject, grows out of bracket "x" (see Example 2).

Example 2. Presto (measures 59-66)

The development is concerned chiefly with the first subject. It sheds an interesting light on Schumann's methods and the characteristic way in which he tries to create new melodies while remaining faithful to his old one. The following theme sounds new, and hardly part of a development section at all. Yet it is clearly related to the first subject (see Example 3).

Example 3. Presto (measures 174-181)

The first movement contains the famous paradoxical marking "So rasch wie moglich" (as fast as possible), later followed by the impossible "Schneller" (faster)

and the equally impossible "Noch Schneller" (even faster)! Schumann may have regarded this as a private joke. It may have been a jibe at the tendency of pianists to take tempi at break-neck speeds. He counselled Clara before the first public performance in Berlin, 1840, not to take the sonata too wildly.

Schumann, as a pioneer of the Romantic movement, and in particular of a new style of piano music, used his own musical language, rather than the commonly accepted "lingua franca," of the earlier so-called "classical" composers. Their musical idiom can be likened to the universal Latin of medieval Europe, and like medieval Latin had become debased and no longer capable of expressing the host of new ideas with which early nineteenth-century Europe was teeming. This use of a personal "idiom" makes it considerably more difficult to interpret the music, unless the artist understands the language. Schumann frequently uses German instead of the accepted Italian for many of his musical directions, and it is not easy to understand his exact intention without a really good knowledge of German. When Schumann does use Italian, the superscriptions are not always exact.

There was no suggestion in Schumann's lifetime that his metronome was faulty. Yet within a few years of his death the rumour was being widely circulated. This is strange in view of the fact that Schumann often

heard or conducted rehearsals and performances of his own works in which the players had the printed editions in front of them with Schumann's own metronome markings, and could easily have pointed out discrepancies. Furthermore, these markings never seem to have been questioned in the regular correspondence about performances of his works that Schumann maintained with other conductors. That Schumann felt his own metronome was in order is seen from this letter to the composer Ferdinand Böhme who had sent him a new quartet:

> Dusseldorf,
> February 8, 1853
>
> Dear Sir,
>
> . . . the composition does you great credit, and I was very pleased at your intention of dedicating it to me.
>
> Have you a correct metronome? All the tempi appear to me far too quick. Mine is correct. It always gives as many beats to the minute as the number on which the weight is placed. For instance, if the number is 50, it gives 50 beats to the minute; if 60=60. And, as far as I know, this is the test of correctness. Perhaps you should try your metronome in this respect.
>
> Robert Schumann[16]

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[16] Walker, Robert Schumann: The Man and His Music, p. 110.

The possibility that his metronome was defective may first have been suggested after his death by Clara Schumann. In April 1861 she was discussing with Brahms her plan to revise the metronome markings of her late husband's works. But it was Von Bülow, who was friendly with Brahms and perhaps heard the idea from him, who seems to have been the first to make the suggestion in print. In the preface to his edition of Cramer's studies, published in 1869, Bülow writes:"... it is generally held that Schumann used a defective metronome for an entire creative period."[17] Soon Von Bülow's qualified and rather tentative suggestion became hardened into "fact". Perhaps the idea would not have persisted if it were not for the fact that in her later editions of Schumann's music, Clara made extensive changes in his metronome markings, which seemed to set the seal upon the theory that Schumann's metronome had been faulty.

Schumann is at his most characteristic in his slow movements. Their dreamy world of self-communion captures new emotional fields for music and gives the word "Schumannesque" its real meaning. Schumann's melody often has a uniquely tender and intimate quality for which the Germans have the expressive word, "innig." The slow movements in both the F sharp minor

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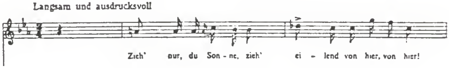
[17] Ibid.

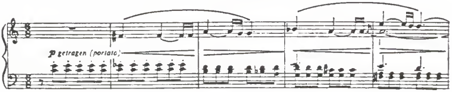
and G minor sonata started life as songs. The slow movement of the G minor work is more of a recomposition than that of the F sharp minor work. Orginally the song "Im Herbste", Schumann set the words in E flat major in 2/4 (see Example 4). In the sonata the key is C major, the time-signature is 6/8, and the heading Andantino (see Example 5).

The original song "Im Herbste:"

Example 4. Im Herbste (measures 1-3)

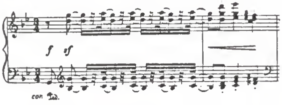


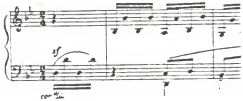
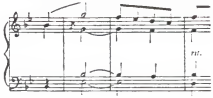
The re-composed version for solo piano:

Example 5. Andantino (measures 1-5)

The song's second verse is embellished with flowing sixteenth notes, and there is a miniature development section mounting to an impassioned climax before the reprise and the characteristically beautiful coda. Passage in thirds and sixths in this movement bring to mind Chopin's writing.

Schumann knew that the essence of the Scherzo, like that of wit, is brevity. The scherzo is the most condensed of all Schumann's essays in this form. The

urgent G minor main theme is only twelve bars long. The two related episodes with which it alternates are full of typical syncopation and last only eight and twenty-eight bars respectively, with repeats (see Example 6).

Example 6. Scherzo (measures 1 & 2)

The Presto finale--described as a Rondo--exploits the violent contrasts inherent between the agitated G minor opening theme in broken octaves (see Example 7) and the pleading phrases of the second subject in the relative major (see Example 8).[18]

Example 7. Rondo (measures 1-3)

Example 8. Rondo (measures 29-32)

[18]Walker, Robert Schumann: The Man and His Music, p. 45, 55-56.

Though the definitive finale of 1838 is headed Rondo, the form is nevertheless that compromise between rondo and sonata to which Schumann so frequently resorted in his sonatas. There is a good deal of sequential modulation in this movement, which Schumann is content to repeat in order to fill out his canvas. This has irritated some of Schumann's critics who regard such "back-tracking" as serious weakness. However, the music sounds so spontaneous and is so characteristic of Schumann, that the criticism is almost redundant. This movement is much more succinct than any of Schumann's previous experiments with the pattern.

The original finale of 1835 is an extended sonata-rondo, often lavishly ornate in figuration. It lacks the compression and economy for which Schumann seems to have been striving in this particular work. On the other hand its sheer exhuberance and starting originality are glorious. It teems with invention with its 6/16 time-signature and the variations of metrical unit obtainable from it. Some pianists choose to substitute it for the later version.[19] Clara persuaded Schumann to drop the original finale to the work, complaining that it was too difficult and that the public, even the connoisseurs would not understand

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[19]Joan Chissell, Schumann Piano Music (Seattle: University Of Washington Press, 1972). pp. 33-34.

it. Schumann later published the original finale as a separate piece, a "Presto passionato".

This sonata met with immediate success when Clara introduced it to the Berlin public. She performed it several times during the period 1838-1840.

Schumann's real contribution to sonata form was to strip away the superficial embellishments with which his generation had cluttered up a noble form, and give it purpose by returning once more to the generating principles of Beethoven and Schubert whom he regarded as the true founders of Romantic music. His sonatas have a freshness, a directness, and an intensity of feeling which will ensure them a permanent place in the sonata literature.[20]

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[20]Walker, Robert Schumann: The Man and His Music, p. 110.

CHAPTER THREE: BEETHOVEN'S 32 VARIATIONS IN C MINOR

Grove's Dictionary of Music And Musicians defines variations as "a form in which successive statements of a theme are altered or presented in altered settings."[1] Any or all of these musical elements may be varied: melody, bass, figuration, texture, structure, tempo, dynamics, rhythm, tonality and harmony.

The principle of variation underlies all music. As a special form of composition, the theme and variations has existed for more than four hundred years.[2] The writing of variations was one of the earliest methods of composing pieces for the keyboard since it provided almost the only means of securing length and continuity in music when the longer and more elaborate instrumental forms were either nonexistent or in a rudimentary state of development. The earliest example of a theme with variations is found in a composition of the fourteenth century. With the rise of keyboard music in the sixteenth century the form

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[1]Kurt Von Fischer, "Variations", in The New Grove Dictionary of Music and Musicians (edited by Stanley Satie, 1980), XIX, 536.

[2]Celia Mae Bryant, "Variations", Clavier, VI 16 p. 27.

began to flourish; it gradually assumed proportions which never could have been imagined by the early composers of instrumental variations, the Elizabethan virginalists. Themes of early variation sets were often popular songs of the day.

Variations may be divided into two principal classes: melodic and harmonic. The former is connected with the theme through the melody, the latter chiefly through the succession of harmonies.[3]

Sir Donald Tovey said Beethoven was the greatest master of deep harmonic and rhythmic variations. "Beethoven discovered that rhythm and form can, with a suitable theme be a solid basis for variations." In order to understand such variations, one has to stop trying to trace the melody.[4] There were superb sets of variations before Beethoven and after him; Haydn, Mozart, Bach, Schumann, Brahms and Mendelssohn all contributed important sets of variations. But Beethoven raised the art of variation writing to an artistic level which has never been surpassed and he is most often regarded as the greatest master of variation form.[5]

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[3]Kathleen Dale, Nineteenth-Century Piano Music (London: Oxford University Press, 1954), pp. 91-98.

[4]George Kochevitsky, "Beethoven's 32 Variations in C minor," Clavier, VI/6 (1967), p, 35.

[5]Bryant, "Variations," p. 27.

Beethoven wrote numerous sets of variations, both independent and as movements in sonatas, chamber works and symphonies. He wrote twenty-one independent sets for piano. Only four of Beethoven's variation-works have on the title-page the word opus. The others appear as Nos. 3, 4, 6, etc.[6]

Beethoven's earliest composition in the variation category was the Variations on a March by Dressler (1782-3). In tonality, mood, and style it is clearly the ancestor of the Thirty-Two Variations in C minor that he was to compose more than twenty years later (1806). Both works are in essence chaconnes: continuous variations on a ground bass of eight measures, in moderately slow triple meter with a slow harmonic rhythm changing generally with the measure. The same harmonic structure is maintained throughout in both works.[7]

The Thirty-Two Variations in C minor, based on an original eight bar theme, were composed between the middle of 1806 and the beginning of 1807. The extreme, almost austere, simplicity of the theme marks it as the type of subject Beethoven habitually selected for treatment. It is as though, conscious of his

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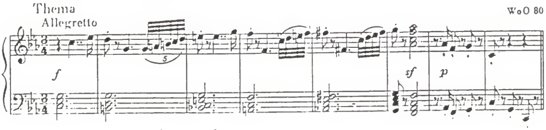
[6]Friedrich Niecks, "Beethoven's Pianoforte Variations," Monthly Musical Record, Vol. 19 (Feb. 1, 1889), p. 97.

[7]Dale, Nineteenth-Century Piano Music, p. 102.

resourcefulness, he purposely divested it of all extraneous matter til it stands bare of all ornament, but suggesting even in its outline its future richness (see Example 1).[8]

Example 1. Theme (measures 1-8)

It has often been pointed out that the key of C minor played a special role in Beethoven's music. He usually chose this key for compositions of intensely dramatic character, such as the Fifth Symphony and the Piano Sonatas Opus 10 No. 1, Opus 13, and Opus 111. The Thirty-Two Variations are no exception. One of the characteristic features of the piece is that it ends, as it begins, in the minor; the middle section is in C Major. Beethoven draws attention to the brief middle section (Variations 12-16) by marking it Maggiore.

Beethoven was the first to organize the succession of variations into groups according to content. Classical variations had ordinarily been a simple

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[8]Francesca Bergen, "Beethoven's 32 Variations in C minor," Monthly Musical Record, Vol. 44 (Nov. 2, 1914), p. 300.

succession of separate variations.[9] In the Thirty-Two Variations the harmonic design of the theme is maintained; the same key (except for the change from minor to major), the same time signature and the same basic tempo continue throughout the entire work. This leaves the melody and the rhythm as the elements to which the art of variation is applied. Although these elements occur in almost inexhaustible diversification, still in and of themselves they would not suffice to give the work the character of a modern set of variations unless there were a train of logical connection running through them. The design principle of building groups, of having several variations grow out of a rhythmic or melodic or figurative motif, runs through the entire work as a basic formal idea. The following groups of variations are clearly distinguishable: Variations 1, 2, 3; 7 and 8; 10 and 11; 13 and 14; 15 and 16; 20 and 21; 26 and 27; 31 and 32. Within each group there is a slight heightening of tension, either because the previously more rapid rhythm in one hand is extended to both hands (Groups I and II) or because the movement spreads from the lower parts to the more accessible upper registers (Groups III and VI) or because the number of parts involved is doubled (Group IV) or because a livelier rhythm sets in

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[9]Kochevitsky, "Beethoven's 32 Variations in C minor," p. 38.

although the design is otherwise the same. In some cases several groups come together with other variations outside them to produce a continuing heightening on a larger scale (Variations 4 to 11), while other variations owe their creation only to the need of effects of contrast only to the need of effects of contrast (Variations 12, 23 and 30). All this gives rise to a totality so rich in relations and so meaningfully interconnected in its various parts that the listener's interest is captured and increased to the very end.[10]

In his book Musical Structure And Design, Cedric Thorpe Davie provides the following outline of the Thirty-Two Variations in C minor:

Theme:	An 8-bar sentence consisting of (a) a bass descending in 6 chromatic steps plus 2-bar cadence; (b) a set of harmonies; and (c) a melody traveling in general in contrary motion to the bass.
Vars. 1-3	A series of variations in which an arpeggio figure is worked first in the right hand, then in the left, and finally in both at once. The bass is as in the theme, the harmonies remain substantially unaltered except for a very colourful substitution of a 'neapolitan' chord for a dominant at bar 3 of Var. 3, and necessary subsequent modifications. Of the tune there is no sign.

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[10]Thomas K. Scherman and Louis Biancolli, The Beethoven Companion (Garden City, N.Y.: Doubleday & Company, Inc., 1972), pp. 768-769.

Var. 4	Bass and harmonies intact. No sign of the tune. Right hand employs triplets.
Var. 5	Purely harmonic connection with the theme,the chords being now in root position, and the bass as such absent. A remote connection with the main notes of the tune seems more a matter for the eye than for the ear.
Var. 6	Bass and harmonies intact. Melody absent. Both hands work triplet figures.
Vars. 7-8	A pair, 8 being a development of 7 with identical left-hand part. The harmony provides the link with the theme, as in Var. 5; the bass as such is missing, and there is no trace of the tune.
Var. 9	For the first time, the tune, in a highly expressive transformation, is clearly discernible. The bass is present for the first half, as are the original harmonies, after which both undergo considerable modification until the cadence. As if to counter-balance this, the melody is most clearly stated at this point.
Vars. 10-11	This pair, works a strong rhythmic figure and a violent thirty-second note one in a kind of free double counterpoint. In both, the harmonies provide the strongest link with the theme.
Vars. 12-14	Tonic major key, with the tune paramount, first in the treble, then in the bass in 2-part counterpoint, finally in the bass in thirds, with a running counterpoint in thirds also; 14 is a development of 13. Of the original bass there is no sign, while the harmonies, largely new and very rich in 12, are a secondary consideration in 13 and 14.

Vars. 15-16	A pair, 16 being only a slight rhythmic modification of 15. These two are really related to the theme at second-hand being harmonically connected with the rich Var. 12, and making little reference to the theme itself.
Var. 17	A marvellously expressive variation in which the right-hand treats the opening figure of the tune (now returned to the minor mode) in imitation, accompanied by a broken-chord formality which sustains the substance of the original harmony, though not of the bass. In the last two bars the hands exchange functions, to allow the imitations to descend right to the bottom of the keyboard.
Vars. 18-21	A series of highly dramatic variations with little melodic, but much rhythmic content, 20 and 21 being a pair of opposites like 10-11. In all four, the original harmony is substantially preserved, but there is little sign of the original bass until No. 20 when it appears as the treble part for the first half. In No. 18 the melody can be heard distinctly in the accented notes at the top of each scale.
Var. 22	A 2-part canon at the octave below, ingeniously contrived to preserve the harmonic basis of the theme.
Var. 23	The bass appears again intact, for the first time since Var. 9. This variation depends entirely on the bass and the harmony (wonderfully coloured by an inverted dominant pedal for 6 bars) for its effect, as well as for its connection with the theme.
Vars. 24-25	Two individuals, each working a particular figure. The bass is largely absent in 24, but present in very strict form in 25. The harmonies, substantially intact in 24, are rigorously adhered to in 25

which, in fact, is one of the strictest of the set though utterly different from the theme in character.

Vars. 26-27 — A pair of highly rhythmic variations, in both of which the outline of the tune is discernible for the first time since 18. The bass is absent from both, but the harmonies remain, such modifications as there are (as at bars 4-5) being common to both.

Var. 28 — A new cantabile melody spun over an Alberti bass which covers the harmonies of the theme without reproducing its bass.

Var. 29 — Harmonies and original bass reproducing in violent arpeggio-figuration.

Var. 30 — Lull before the storm. The original bass supports harmonies which are a colourful extension of the original ones. The treble reminds one of the tune in its now quite methodical contrary motion, but it is doubtful whether the ear can appreciate its closeness to the original.

Vars. 31-32 — A pair, the left-hand parts being identical. Starting pp over a tonic-pedal which lasts throughout both, the melody is given intact in No. 31, but gives way except in outline on the first of each bar in No. 32 to a rushing of scales which now increase from the pp to a furious ff, on which the coda starts. Both variations preserve the original harmonies, with but sight differences.

Coda — Of considerable dimensions, containing after 11 bars of tremendous momentum, another almost complete variation (harmonics and bass close to the theme), whose 7th bar introduces the melodic figure of the 7th bar of the theme in contrary motion between treble and

> bass. This is developed for 8 bars, and leads to the final formalities lasting a further 18 bars in which the initial figure of the tune plays a considerable part.[11]

The most striking feature of the theme is that it is obviously "Baroque"--not only in its brief length but in the chromatic descending bass line. This piece is like a continuous passacaglia.

Beethoven demonstrates his inexhaustible inventive capacity in these variations. They provide a compendium of most of the elements of a well-rounded technique. The work recommends itself strongly to students, concert artists and audiences alike. It is the most played of all the sets that Beethoven wrote for the piano.

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[11]Cedric Thorpe Davie, Musical Structure and Design (London: Dennis Dobson LTD, 1953) p. 123-126.

CHAPTER FOUR: GINASTERA'S DANZAS ARGENTINAS

In the world musical picture, the music and musicians of Latin America occupied for the most part a small and secondary position for many years in our century. In spite of the fact that several of the Latin American countries have a long history of serious music activity, only a handful of composers of South and Central America have made a strong impact on the world of music outside their continent.

Since before 1900, competent composers have been graduated by conservatories and schools in Buenos Aires and the provinces of Argentina. Yet for a long time none of these men seemed to possess the magic which brings world acclaim from critics and public. Alberto Ginastera, a product of his country's own schools appears to have changed the musical fate of his country regarding international fame. He has become the symbol of Argentine music.[1]

Let us briefly examine Ginastera's position within the context of Argentine music, i.e., against his own

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[1]David Edward Wallace, "Alberto Ginastera: An analysis of his style and Techniques of Composition" (Ph.D. dissertation, Northwestern University, 1964), pp. vi & vii.

national background. The "national" phase of Argentine music may be said to have begun in 1890 when the late Alberto Williams, recently returned from his studies at the Paris Conservatoire, wrote his first composition inspired by the Argentine rural panorama with its traditional songs and dances. This piece was followed by many other works in similar vein, written by Williams and his successors. Thus, by the decade 1930-40 there existed a large body of Argentine "national" music; that is to say, music related in some way, either by subject or by content, or by both, to the national environment: its history, its folklore, its landscape, its literature, its people.

Meanwhile, other musical tendencies were also developing in Argentina, notably a neo-classical trend and an atonal movement. This was the general situation in the decade 1930-40 when Alberto Ginastera (born in Buenos Aires on April 11, 1916) began his career as a composer. His musical training had been received at the Williams Conservatory and the National Conservatory in Buenos Aires.[2] The prevailing style of composition in the schools Ginastera attended was post-Impressionist. His teachers, graduates of French music schools, passed on to him the harmonic tendencies

[2]Gilbert Chase, "Alberto Ginastera-Portrait of An Argentine Composer," Tempo, No. 44 Summer 1957, p. 11.

of the Impressionist school and of other European pacesetters like Bartok and Milhaud. The harmonies of Debussy and Ravel were early influences. The two contemporary scores that made the deepest impression upon Ginastera as an adolescent were Debussy's The Sea and Stravinsky's The Rite of Spring. Ginastera's earliest works are indebted to the French composers of the early twentieth century, to Stravinsky, and to Argentine Folk roots for their harmonies. The strongest influence in the early works appears to be the polytonality and parallel chord usage of the French. Chords found in the early works are triads, added-note triads, seventh and ninth chords, fourth chords, and polychords.[3]

Even before graduating from the Conservatory, Ginastera had been composing extensively, including a large number of works that he later destroyed. His first acknowledged compositions date from 1837. They are the ballet Panambi, and three Argentine Dances for piano which at once established his reputation as a brilliant writer for that instrument and a leading cultivator of the national tradition. These dances have remained firmly entrenched in the Argentine

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[3]Wallace, "Alberto Ginastera: An analysis of his Style and Techniques of Composition," pp. 67 & 311.

repertory.[4]

Prior to its discovery by Europeans, Argentina was inhabited by several tribes of Indians. The Inca culture dominated the high plain and mountain area of northwestern Argentina. Musicologists have determined that their music was mostly improvised on traditional melodic patterns involving tritonic and pentatonic scales.

Spanish explorers were the first discoverers of Argentina.[5] A liberal Constitution in 1853 opened the door to immigration. A rush of new citizens proceeded mostly from Italy and secondly from Spain.

Alberto Ginastera's ancestry epitomizes the demographic trend of Argentina. His paternal grandfather immigrated from Catalonia, in Spain; his maternal grandfather from Lombardy, in Italy. His parents were among the millions of second-generation Argentines, many of whom settled in Buenos Aires, which was rapidly becoming a real metropolis.[6]

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[4]Gilbert Chase, "Alberto Ginastera: Argentine Composer," The Musical Quarterly, Vol. 47 No. 4 (Oct. 1957), p. 440

[5]Wallace, "Alberto Ginastera: An Analysis of his Style and Techniques of Composition," p. 2.

[6]Chase, "Alberto Ginastera: Argentine Composer," pp. 439-440.

Because of the location of Buenos Aires, Ginastera was subjected to two opposing environmental influences: on the one hand, the cosmopolitan milieu of the city itself, with its busy concert life and exceptional opportunities for contact with European music; and on the other, the rural environment of the pampas, which came to the back door of the city.

The level, grassy pampas, extending hundreds of miles fanwise from Buenos Aires, were ideal for the raising of cattle. As in the United States west during the nineteenth century, cattle roamed the open range of the large ranches called estancias, herded by cowboys called gauchos. The hostile Indians of the pampas, mounted on wild descendents of Spanish horses, retarded settlement of large areas of the prairies until they were subdued in a series of battles from 1878-1883.

The gauchos, colorful in dress and behavior, are as much a legend in Argentina as the cowboy of the old west is in the United States. They are depicted in Argentine literature as superb horseman, valiant fighters, and expert singers and dancers. In any reading of Argentine cultural history, one is struck with the mysticism workers in all the arts impart to the pampas and their inhabitants. This attitude of reverence has caused a massive out pouring of story, song, and painting with gaucho themes.

Budding composers may take a variety of paths. Ginastera chose, in his early works, to tread the nationalistic path. His Spanish-Italian parentage and the proximity of Buenos Aires to the twin cultures of the gaucho and the Indian were major factors in his choice. Also, Ginastera's teachers were under the spell of nationalism. Thus the impetus toward nationalistic writing was imparted to him from both environment and schooling.[7]

Danzas Argentinas (Argentine Dances) for piano, by its title, is indicative of Ginastera's interest in Argentine folklore. This work is formed by three dances: "Danza del viejo boyero," "Danza de la moza donosa" and "Danza del gaucho matrero."

The first of the three dances is the Danza del viejo boyero (The Old Ox-Driver's Dance). It is written in 81 measures and is 3 pages long. The overall form of the dance is a five-part returning type, like a rondo: A B B1 B2 A C A. The structure is basically regular. In this dance Ginastera experiments with bitonality since only the left hand has a key signature of five flats. Similar techniques were employed by Milhaud and Bartok. The left hand melody is pentatonic in character. It is typical of Ginastera at this stage to employ pentatonic and

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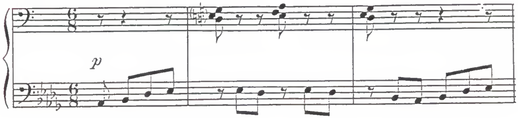
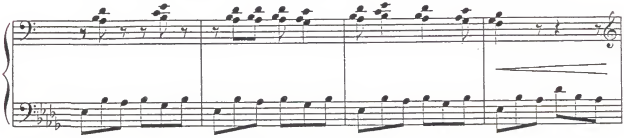
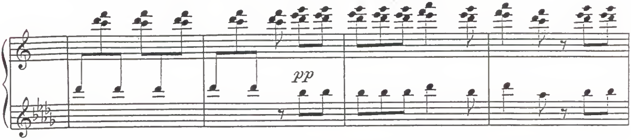
[7]Wallace, "Alberto Ginastera: An Analysis of his Style and Techniques of Composition," pp.5-6 & 310-11.

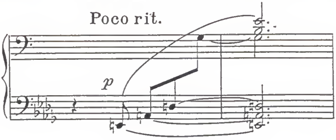
pseudo-pentatonic scales, which suggest native Indian melodies. Within the four-measure phrase shown in the example, a two-measure melodic motive is repeated. This is also typical of Ginastera's melodic and harmonic structure. The right hand chords in section A are used percussively (see Example 1).

Example 1. Danza del viejo boyero (measures 1-3)

In the B section, Ginastera uses sequential treatment, ostinato, and repetition of short rhythms with syncopation in the right hand (see Example 2).

Example 2. Danza del viejo boyero (measures 16-19)

The melodic interest moves to the right hand in section B. The left hand adopts a one-measure ostinato figure which is continued almost without interruption throughout the section. Section B, in three parts, consists of three statements of identical material at three pitch levels.

In section C, a jaunty melody appears in parallel fourth chords in the right hand and as a single line in the left hand (see Example 3).

Example 3. Danza del viejo boyero (measures 52-55)

Section C is followed by the identical recurrence of section A with a coda. At the conclusion of the coda, the use of the "guitar chord" to end the movement is highly significant. From his earliest to his latest works, this chord appears as a veritable trademark of Ginastera. It may be found in whole or in part in most of his later works. The tones of the chord (E-A-D-G-B-E) are the same as the open strings of the six-string guitar. The arpeggiated and sustained structure, as well as the chord itself, are part of Ginastera's style. Even in works where the guitar tuning is altered beyond recognition, the pyramidal sustained pattern often may be found (see Example 4).

Example 4. Danza del viejo boyero (measures 77-78)

Gilbert Chase traces the use of the guitar chord over a period of nearly twenty years as an affirmation of Argentine character in the works of Ginastera. He states:

> Thus, over a period of nearly twenty years, the natural chord of the guitar, archetypal instrument of argentine criollo folk music, symbol of the gaucho and the pampa, reappears in the music of Ginastera, in forms ranging from literal statement to complete metamorphis, and from incidental allusion to complex structural integration.8

Danza de la moza donosa (Dance of the Beautiful Maiden), the second dance of the suite,is dolcemente and rubato, as befits the subject. Like the "Danza del viejo boyero, it is written in 81 measures and is 3 pages long. It is in A B A form and in the Key of A minor. In section A, the left hand moves in consecutive fifths while the right hand moves in alternated syncopations. The melodic line in the first phrase of the dance has elements of both major and minor tonality (see circled notes in Example 5). This

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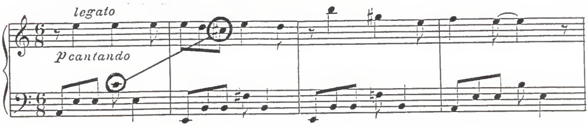
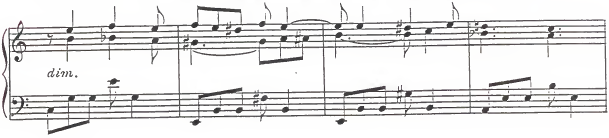
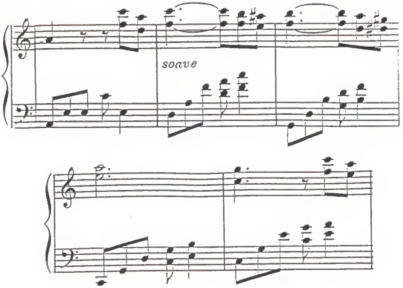
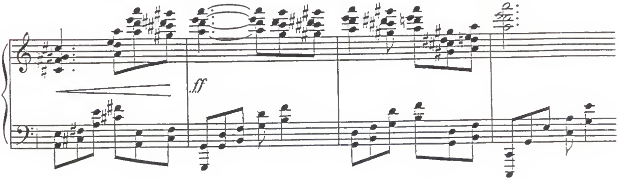
8Chase, "Alberta Ginastera: Argentine Composer," p. 454.

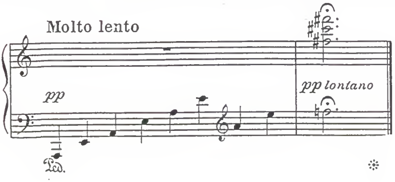
duality of mode, characteristic of colonial folksong, is frequently encountered in earlier works of Ginastera (see Example 5).

Example 5. Danza de la moza donosa (measures 4-7)

In the development of section A, Ginastera adds an inner voice to the right hand that ascends and descends chromatically, extablishing a tension--release relationship in each sub-phrase (see Example 6).

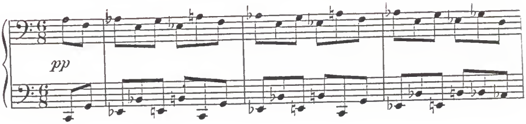
Example 6. Danza de la moza donosa (measures 16-19)

In section B, the left hand in the last two notes plays two consecutive fifths, and the right hand presents the second theme in a succession of quintal and quartal intervals (see Example 7).

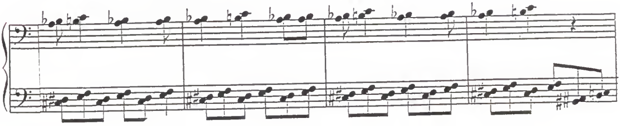
Example 7. <u>Danza de la moza donosa</u> (measures 24-28)

The second theme reaches its climax with a polytonal chord in the right hand and with the left hand playing simultaneously quartal and quintal intervals, with octaves on the downbeat of every other measure (see Example 8).

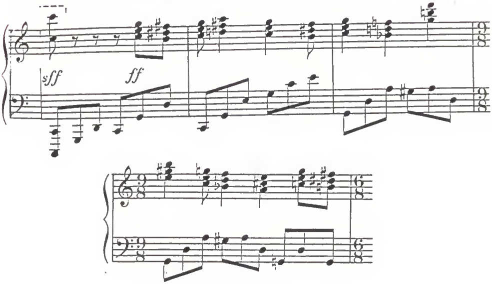
Example 8. <u>Danza de la moza donosa</u> (measures 48-51)

At the end of the piece, an allusion to the symbolic chord is found, this time with the interval A-E (see Example 9).

Example 9. Danza de la moza donosa (measures 80-81)

Danza del gaucho matrero (Dance of the Gaucho Badman). The finale of the suite is written in 233 measures and is 8 pages long. Ginastera uses polytonality, bitonality and tonality in this piece. The form is not traditional but grows logically out of its context. It is a repeated A B C D, with a coda and with some alterations within sections in the repetition. The building unit within phrases is most often either repeated two-measure motives or contrasting two-measure motives. There is some irregularity of phrase length, especially in final phrases of sections. There is a tendency to depend upon rhythmic activity to replace harmonic motion.

The first theme has an introductory character. Ginastera uses a chromatic polytonal two-measure motive played by both hands with broken chords and in contrary motion (see Example 10).

Example 10. <u>Danza del gaucho matrero</u> (measures 1-4)

The second theme is introduced by the right hand in syncopated seconds with the left hand playing also in seconds, continuing the same ostinato character (see Example 11).

Example 11. <u>Danza del gaucho matrero</u>
(measures 18-21)

The theme of section C is based on the same rhythmic syncopation of the second theme. The theme is written in the changing meters 6/8, 9/8, and is presented in a succession of polytonal triads in the right hand with eighth patterns in the left hand (see Example 12).[9]

Example 12. Danza del gaucho matrero (measures 59-62)

The last section employs the malambo, the dance form which Ginastera repeatedly uses as the final movement of a multi-movement work. According to Gilbert Chase,

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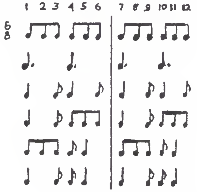
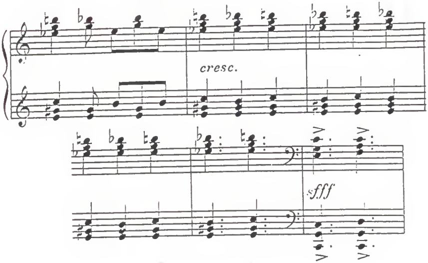
[9]Wallace, "Alberto Ginastera: An Analysis of His Style and Techniques of Composition," pp. 29-24; Brano G. Bottazz;, "A Performance Guide to Selected Piano Music of Alberto Ginastera," (Ph.D. dissertation, New York University, 1984), pp. 18-24.

> Strictly speaking, the malambo is a regional rather than a national dance, associated with the pampa, just as the bailecito is a regional dance of the north; but like the Spanish jota, it has become a national symbol.

Chase also states: "Musically the malambo consists of a basic metrical pattern of six units to the measure, in 6/8 time, at a fairly fast tempo (Ginastera usually writes his malambo movements considerably faster than the traditional tempo; he is never concerned with a literal interpretation . . . . . . but rather with the idea of the dance: its energy, controlled motion, virile strength, and cumulative emotional impact). The basic pattern and some of its more common variants are as follows (see Example 13):

Example 13. Rhythmic variants of the malambo

Dotted quarter notes often serve as points of repose, marking the end of a period and punctuating the impetuous motion generated by the repeated eighth notes. The succession of eights, quarters, dotted quarters has a sort of "brake" effect as demonstrated

in this passage" (see Example 14):10

Example 14. Danza del gaucho matrero
(Measures 99-104)

The malambo, as mentioned previously, is associated in Argentine folk history with the guacho. It was a contest dance in its gaucho context in the nineteenth century; each performer took turns demonstrating his skill at stamping rhythmic patterns with his feet, in contests often lasting for hours. The association of the malambo with the folklore hero, the gaucho, together with its driving rhythms, both make it an excellent choice to conclude a work celebrating Argentine folklore.11

In the final theme, the two measure motif is introduced with dotted accented chords and is developed

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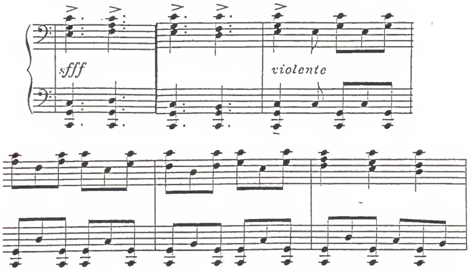
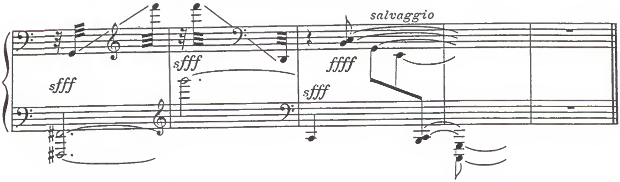
10Chase, "Alberto Ginastera: Argentine Composer," pp.454-55.

11Wallace, "Alberto Ginastera: An Analysis of His Style and Techniques of Composition," p. 35.

with broken chords with pedal notes in both hands (see Example 15).

Example 15. Danza del gaucho matrero
(measures 104-109)

After repeating themes A, B, and C, Ginastera takes the material of theme D and presents a short coda in which he finishes the theme with descending sequential repetitions. The piece ends flamboyantly with glissandos played in the loudest dynamic of the whole work (see Example 16).[12]

Example 16. Danza del gaucho matrero
(measures 229-233)



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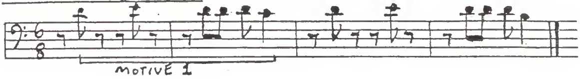
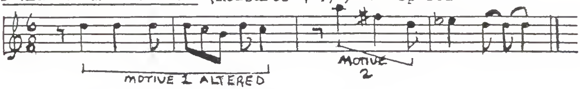
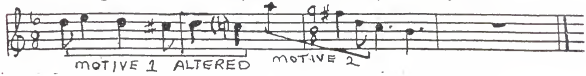
[12]Bruno G. Bottazz;, "A Performance Guide to Selected Piano Music of Alberto Ginastera," p. 25.

A surprising construction feature of this set of dances is that they are actually variations on a common theme (see Example 17).

Example 17. Common Theme in Three Danzas Argentinas

Danza del viejo boyero (measures 12-15)

Danza de la moza donosa (measures 4-7), transposed



Danza del gaucho matrero (measures 59-62), transposed

The three variants of the melody are stated in sections B and C of "boyero;" used as part of "moza donosa;" and are restated in section C of "gaucho matrero." Economy of thematic material such as found in the Danzas Argentinas is a vital part of Ginastera's technique. The metamorphosis of ideas within a work--sometimes extending into a series of works--is basic to his style of development.[13]

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[13]Wallace, "Alberto Ginastera: An Analysis of His Style and Techniques of Composition," pp. 38-39.

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A RECITAL

by

Edith Catherine Adamson

An Abstract of a Master's Report

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music
Kansas State University
Manhattan, Kansas

1988

ABSTRACT

This Master's Report (Recital) features piano works by Frederic Chopin (Nocturne Op. 9, No. 2, in E flat Major), Robert Schumann (Sonata No.2, Op. 22 in G minor), Ludwig Van Beethoven (32 Variations in C minor), and Alberto Ginastera (3 Danzas Argentinas). Accompanying the recital tape is a series of program notes providing historical background to the pieces as well as analytical comments pertaining to their musical style.